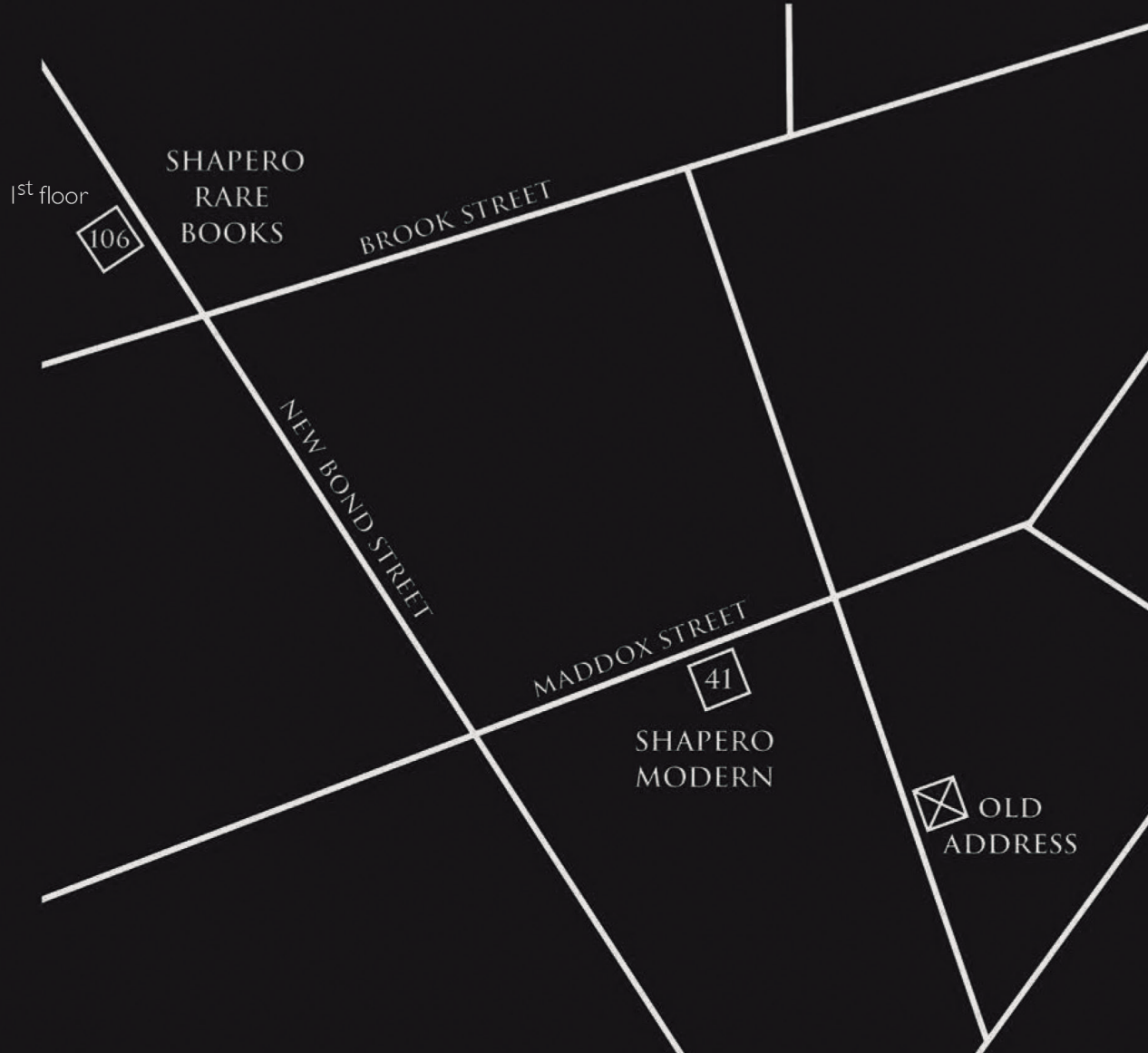


SHAPERO
RARE BOOKS



ARCHITECTURE

SHAPERO RARE BOOKS HAS MOVED!



After nearly 25 years in Saint George Street, the sale of our much-loved building forced us to find a new home. However, we have been fortunate to find not one but two new spaces in Mayfair for Shapero Rare Books and for Shapero Modern, our post war and contemporary gallery. Shapero Rare Books is now head-quartered at 106 New Bond Street (1st floor) whilst Shapero Modern has expanded into a stunning ground-floor gallery at 41-43 Maddox Street.

ARCHITECTURE
& LANDSCAPE GARDENING

FINE VENETIAN VIEWS

1. CARLEVARIS, LUCA. *Le Fabriche, e Vedute di Venetia. Venice, [1703].*

BEST WORK BY THE FIRST DISTINGUISHED PAINTER OF VENETIAN VEDUTA AND ONE OF THE EARLIEST PRACTITIONERS OF THIS PAINTING TYPE.

Born in Udine, Carlevaris (1663 – 1730) moved to Venice at the age of sixteen. The present work, consisting of 103 engravings, is the most complete survey of the fabriche of the city ever produced and served as a model for Venetian view painters throughout the XVIII century. It is the first series of Venetian views conceived of as a whole and consists of predominantly frontal views of the most important buildings and squares of Venice, particularly the Piazza San Marco. It was intended as an accurate description of Venice's beauty for foreigners. Amongst the most striking views are those of the private palaces (plates 65-103).

'Carlevaris often achieves extraordinary clarity and appeal by the almost modern economy of his line, especially when illustrating the more modest structures that often flank the patrician palaces on which the series is focused. The large blank wall areas soaked with light, the planarity of his of his architectural rendering, and his sky and water, were to be influential not only on his immediate contemporaries, such as Canaletto and Visenti, but also later printmakers like Charles Meryon.' (Millard).

A wide-margined copy of the third edition with the plates numbered 1-101 in second state, and plates 102 and 103 numbered on the left in first state.

Provenance: Emily, Marchioness of Lansdowne (1819-1895; armorial bookplate).

Landscape folio (30 x 42.2 cm), engraved title, dedication to Doge Luigi Mocenigo dated 27 May 1703, 103 numbered etched views by Carlevaris, puncture marks to the centre-verso of plate 103 running through to plate 95, with associated small holes to plates 100-103, occasional faint soiling and browning, contemporary panelled calf, gilt spine with red morocco label, speckled edges; rebaked preserving spine. Berlin Kat 2682.

£30,000 [ref: 89705]





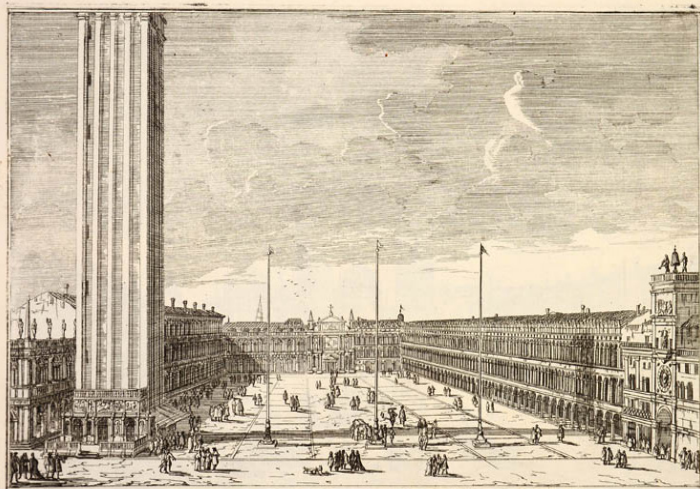
PONTE DI RIALTO
Architettura di Antonio del Ponte

Luca Carlucci del 18. inc.



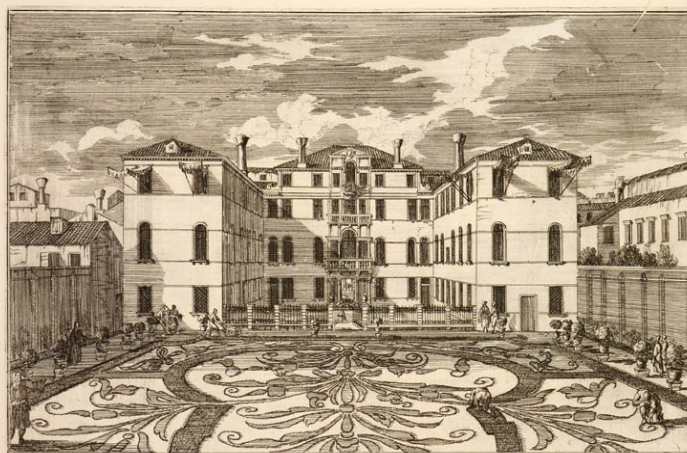
CHIESA DEL REDENTORE
ALLA GIUDECCA DE PADRI CAPVCINI
Architettura di Andrea Palladio

Luca Carlucci del 18. inc.



VEDUTA DELLA PIAZZA DI S. MARCO
Veduta S. Geminiano

Luca Carlucci del 18. inc.



ALTRA PARTE DEL PALAZZO ZENOBIO

Luca Carlucci del 18. inc.



ST BARTHOLOMEW CHURCH, ROYAL EXCHANGE.

The Antiquity of this Church is not ascertained, the earliest notice is 1331. The Church was destroyed in the great fire, with the exception its supposed of the present ancient Steeple. The Rector is the Rev^d George Shepherd M.A. who succeeded the Rev^d Graham Beaxter, 1807.

London Engraved by J. Booth, Duke Street, Portland Place, John Jefferys.

RARE LARGE PAPER ISSUE

2. CLARKE, CHARLES. *Architectura Ecclesiastica Londini, or graphical survey of the Cathedral, Collegiate and Parochial Churches, in London, Southwark, and Westminster, with the Adjoining Parishes.* London, John Booth, Duke Street, Portland Place, 1820.

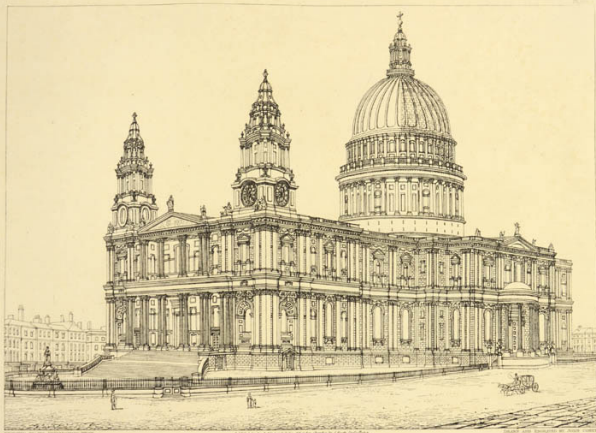
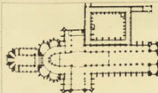
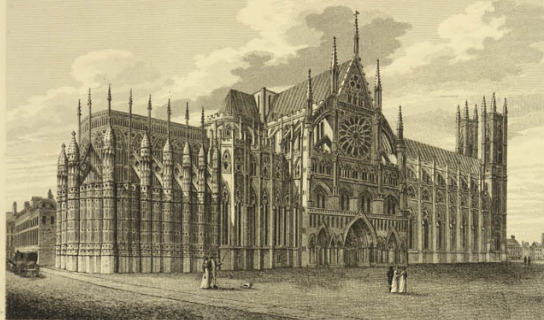
“The first artistically competent and exhaustive illustration of the golden age of London church building and, as it turned out, the last possible one before the demolitions of the nineteenth and twentieth centuries, the destruction wrought by the second World War and the overshadowings, dwarfings and obliterations by office blocks since then... No fewer than 52 Wren churches, apparently still in good fettle, are represented, with four by Hawksmoor, three by Gibbs... Moreover they are not depicted in the traditional way by an approximate outline quite divorced from its neighbourhood as in Maitland’s History, but they stand three-dimensinal and four-square in their streets, or churchyards, sometimes even animated with staffage of Regency Londoners.” (Adams).

The book was issued in various sizes of which this is the largest, and with two different title pages, one dated 1819, and one 1820 as in the present copy.

First edition, second issue, ONE OF A FEW COPIES PRINTED AT AN EXTRA LARGE SIZE ON IMPERIAL PAPER, folio, 57.5 x 39cm, 36, 8 pp., one hundred and twenty-three plates from original drawings by John Coney, George Shepherd &c. etched by J. Skelton, W. Wise &c., uncut, contemporary half calf, marbled boards, original paper label to upper cover, rebacked and recorned to style, red morocco lettering piece, an excellent copy. Adams, London Illustrated, 129.

£2,000

[ref: 89594]

[illegible]

BY PETER COLE, CHL. WASHINGTON.

The Power of the Dream in his Chapel. They arrived and collected Scripture by memory and yet articulated a most remarkable piece of biblical exegesis. His description of the cross they called it Acoustic Theology: as he lived in direct experience of Christ's Scripture— "What I do I speak a part of the Holy book by heart" and created the Chapel himself. His liturgical name which was then considered holy remains the same. His liturgical Chapel being much deeper in the history of the church as a source of inspiration than the modern church. The chapel is now in a state of repair. It is the only chapel in the E. having been completely restored. It was first reported in 1902. It is



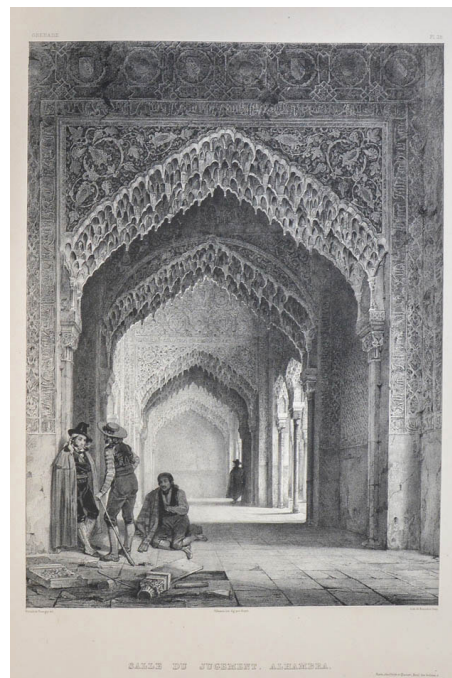
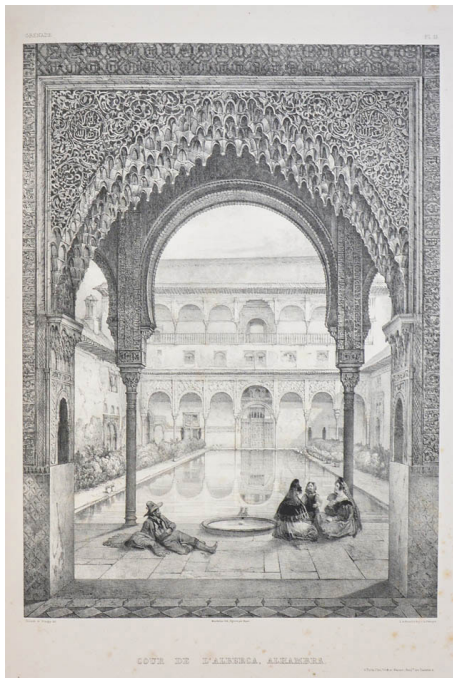
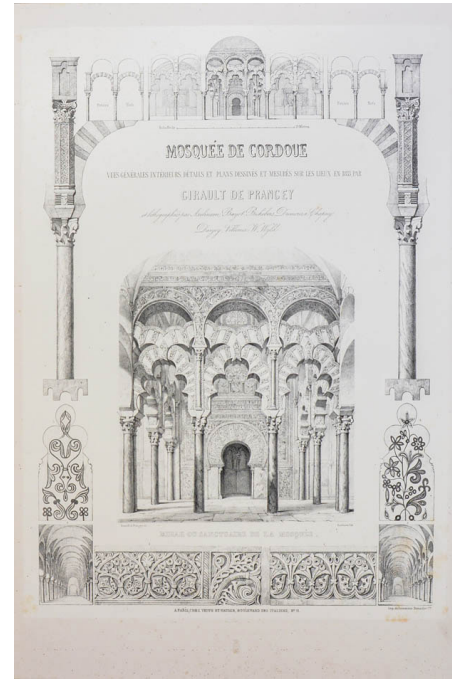
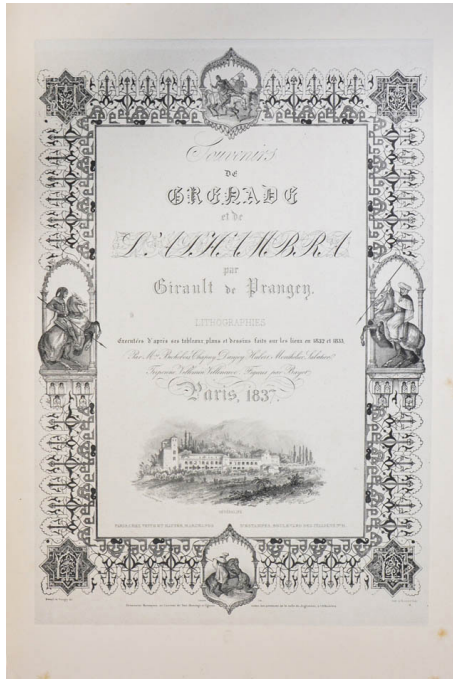
Unit ed. with

ST MARY WOOLCHURCH.

Situated in Lombard Street, the corner of Sharnburie Lane. The divergence term arises from the West Wall being near the first foundation of which is not known, the earliest account is 1335. This Church was but partially destroyed by the great fire, after which it was repaired, but being thought small was appointed to be one of the 30 new Churches, and was accordingly rebuilt 1339 as it now appears, which edifice peculiar must be considered as Magnificent & Chaste both in the Interior and Exterior.

The Rev.^d J. Birch M.A. succeeded the Rev.^d John Newton M.A. 1803.

London, Published by J. Booth, Duke Street, Portland Place (Vol. 2, 1851)

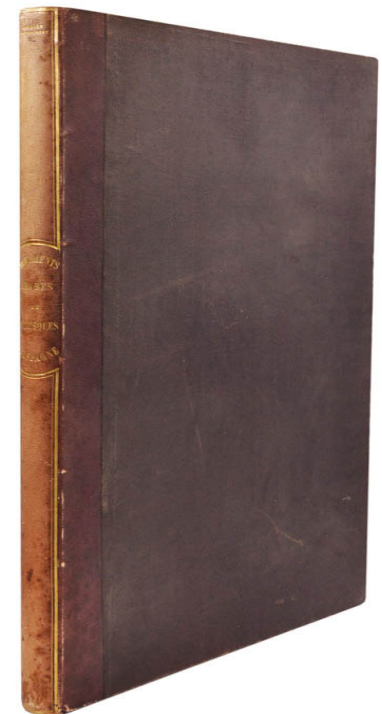
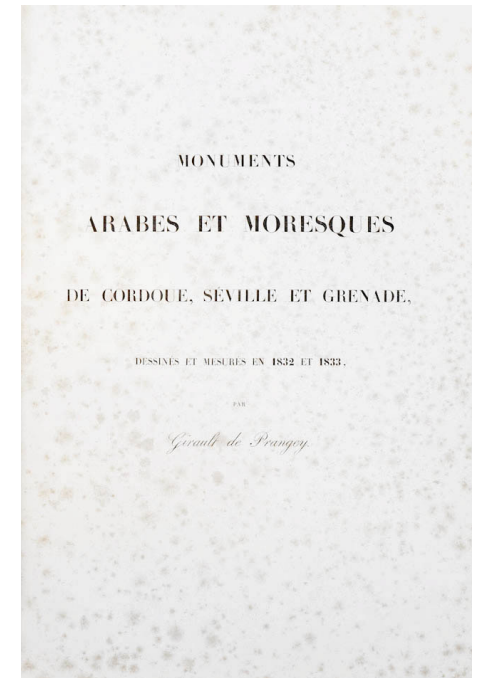


COMPLETE THREE VOLUME SET BOUND IN ONE

3. GIRAULT DE PRANGEY, JOSEPH-PHILIBERT. *Monuments Arabes et Moresques de Cordoue, Seville et Grenade, dessines et mesures...* Paris, Veith & Hauser, 1836-1837-1839.

A beautiful collection of lithographs of the most famous sites of Moorish architecture, showing design details and grand views, as well as fine perspective views of the court yards, gardens, and interiors.

Girault de Prangey (1804-1892) was one of the first artist-travellers to experiment with the daguerrotype. Girault de Prangey trained at the school of art in Langres, his birthplace, and the *Ecole des Beaux Arts* in Paris. Girault de Prangey travelled in Italy, where his strong interest in architectural subjects became evident. On visiting Spain in 1832, he immersed himself in the Moorish art and architecture of Cordoba, Seville and Grenada. When he returned to France, he showed views of the Alhambra and Tunis at the Paris Salon. He would later journey further afield, to Greece, Asia Minor, Palestine and Syria.



3 parts in one volume, folio (54.6 x 39 cm.), part 1: lithographic title, and 8 plates, one leaf of text with lithographic borders, part 2: lithographic title and 6 plates, one leaf of text with lithographic borders, plate list to both parts, part 3: lithographic title, and 30 plates (one double-page), 5 leaves of text with lithographic borders and vignette, plate list, some lithographs on india paper, most plates with small blindstamped coat of arms of Girault de Prangey, original morocco-backed cloth, some spotting, spine sunned, slightly rubbed, a very good copy. Palau 102629.

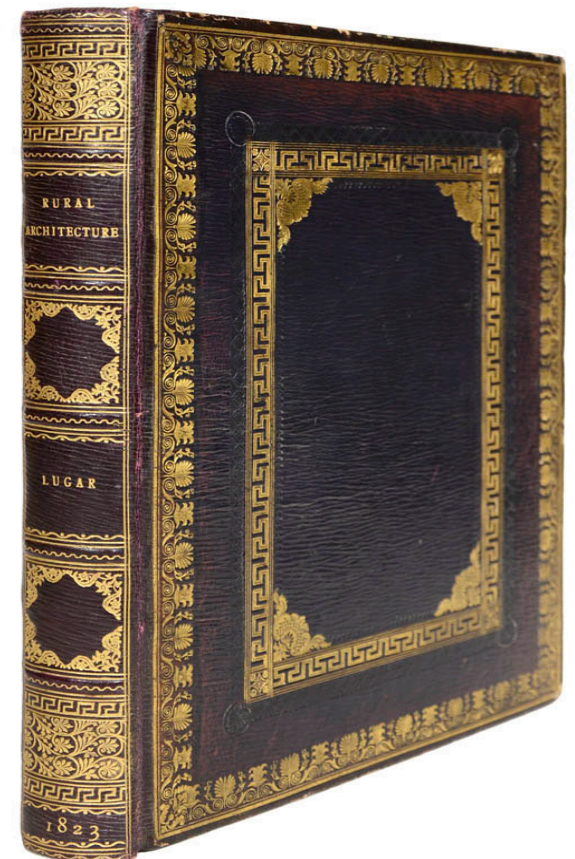
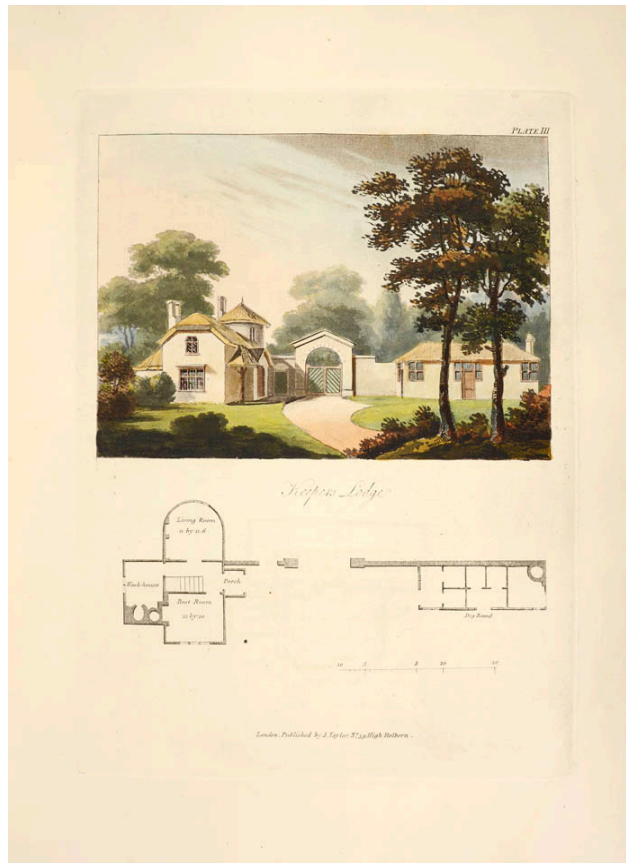
£9,500

[ref: 102250]



4. LUGAR, ROBERT; JAMES THOMSON.
[A fine composite volume containing three classic works on domestic rural architecture]:
1. Architectural sketches for cottages, rural dwellings and villas, in the Grecian, Gothic, and fancy styles, with plans; 2. Plans and Views of Buildings Executed in England and Scotland; 3. Thomson James, *Retreats: A Series of Designs*. London, J. Taylor, 1823-27.

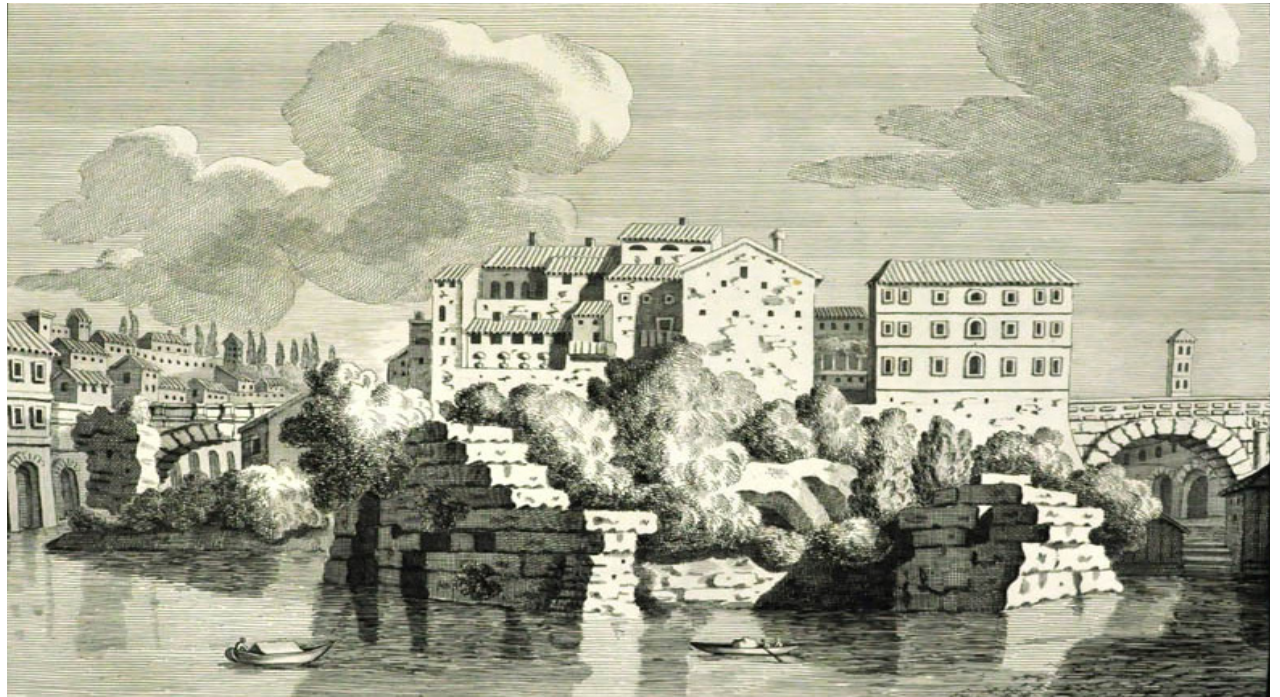
First edition of third work, new edition of first and second; first work with 38 plates, of which 23 hand coloured; second with 32 plates of which 16 sepia aquatints, third with 41 plates, of which 31 hand-coloured aquatints, together 3 works in 1 volume, very light offsetting, contemporary straight-grained morocco, elaborately gilt panelled boards and spine, all edges gilt, slipcase, a fine example. 1. Cf. *Abbey Life* 30 (1805 edition); 2. *Abbey Life* 31; 3. *Abbey Life* 76.



£3,750 [ref: 95134]

5. OVERBEKE, BONAVENTURA VAN. *Les restes de l'ancienne Rome, recherchez avec soin, mesurez, dessinez sur les lieux.* Pierre Gosse junior and Daniel Pinet, *The Hague, Boucher & Gravier, Rome, 1763-1770.*

Overbeke had made several visits to Rome, where he had drawn and measured a number of the more important classical ruins. At his death he was still transforming these sketches into the engravings for a book and composing the Latin text; the work was completed by his nephew Michel.



Provenance: Eus. Horton, armorial bookplate.

Large folio (51.8 x 38.7cm.), 3 volumes in one, half-title, engraved frontispiece, titles printed in red and black with engraved vignette, engraved frontispiece to dedication, engraved portrait of the author by Vermeulen after Le Blon, double-page engraved map, engraved illustrations, woodcut initials, 146 engraved plates (46+50+50), one double-page.

[WITH]

BARBAULT, Jean. *Vues des Plus Beaux Restes des Antiquités Romaines telles qu'elles subsistent encore à Rome et en Divers Endroits de l'Italie...* I (-II) cahier. Rome: Boucher & Gravier, 1770, 2 parts in one, titles printed in red and black, 30 engraved plates (15+15), without parts 3-5.

Together 5 parts in one volume, contemporary catspaw calf, gilt fillet border, spine gilt in compartments. Graesse V, 66.

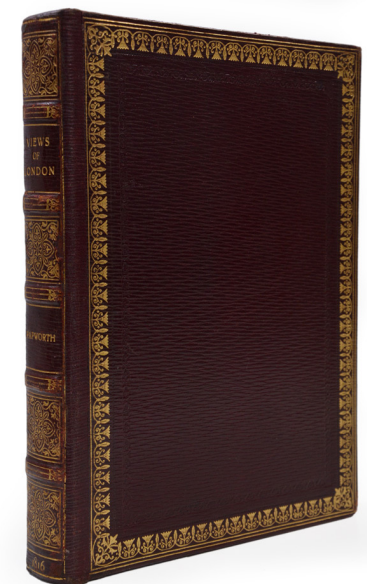
£3,500

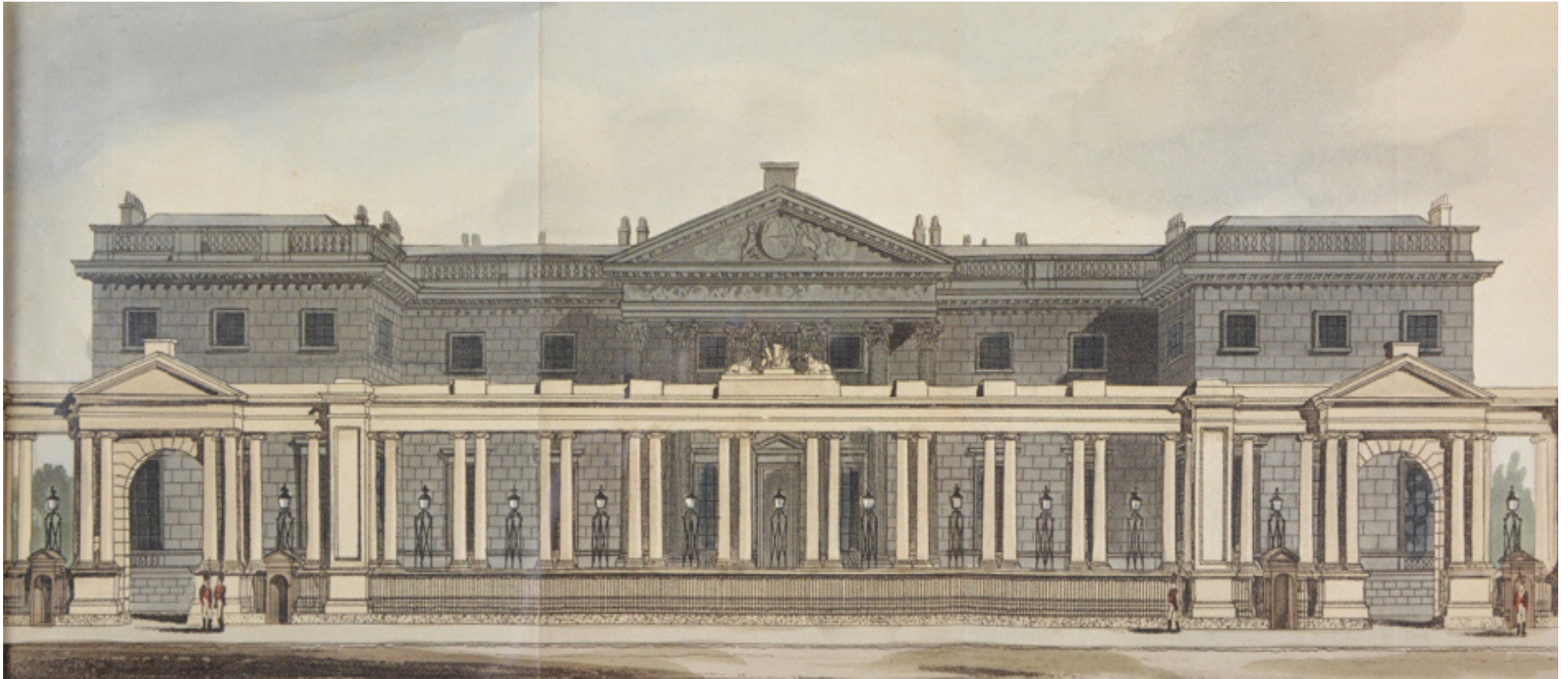
[ref: 88384]



6. PAPWORTH, JOHN. *Select views of London; with historical and descriptive sketches of some of the most interesting of its public buildings.* London, R. Ackermann, 1816.

'John Papworth was the architect responsible for the design of Ackermann's showroom at 101 Strand. He adopted the second name of Buonarroti after his friends acclaimed him as a second Michelangelo following his design for a Waterloo trophy. Before this, however, he had been writing a series of architectural notes for Ackermann's *Repository* illustrated by coloured aquatints and in 1816 Ackermann decided to reprint in volume form those that described contemporary London. Only the plate *The Guildhall* was additional and the showroom interiors from the *Repository* were omitted. The views are divided into two sections, the first dealing with places of worship, entertainment, and residences; the second dealing with mercantile and financial establishments. Of particular interest are the views of West End squares, not published systematically since the time of Overton, 100 years earlier. The *Select Views* anticipates the work of Shepherd in his *Metropolitan Improvements* in its illustration of the work of contemporaries and topically records the ephemeral structures which appeared in the parks to celebrate the Peace of 1814' (Adams).





'Copies carrying Papworth's name (on the title-page) are somewhat scarcer than those without' (Abbey)

First edition. 4to., pp. [4], list of plates, 159, 76 handcoloured aquatints including frontispiece, 5 folding, one with short split to fold, later maroon straight-grained morocco gilt, Adams 117; Abbey Scenery 217; Tooley p.188; Martin-Hardie pp.112, 312; Prideaux pp.143, 347.

£4,000

[ref: 101556]

PIRANESI'S ARCHITECTURAL FANTASIES INCLUDING THE CARCERI

7. PIRANESI, GIOVANNI BATTISTA. *Opere varie di architettura, prospettive, grotteschi, antichita*, 1750 [but 1761 or later]; *Carceri d'invenzione*, 1761; *Trofei di Ottaviano Augusto*, 1753, *Antichita Romane de' Tempi della Republica* (1748).

Rome, [1761], 1761, 1753, 1748.

AN OUTSTANDING ALBUM INCORPORATING MUCH OF PIRANESI'S MOST EXTRAORDINARY AND FINEST WORK. PRINTED IN PIRANESI'S LIFETIME UNDER HIS SUPERVISION.

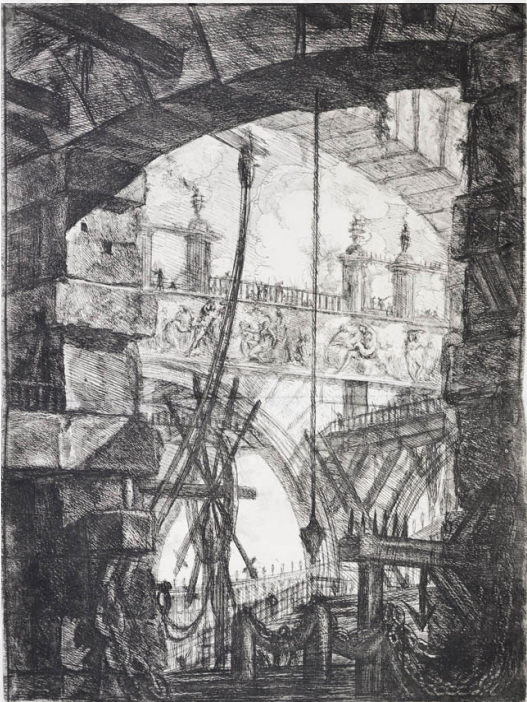
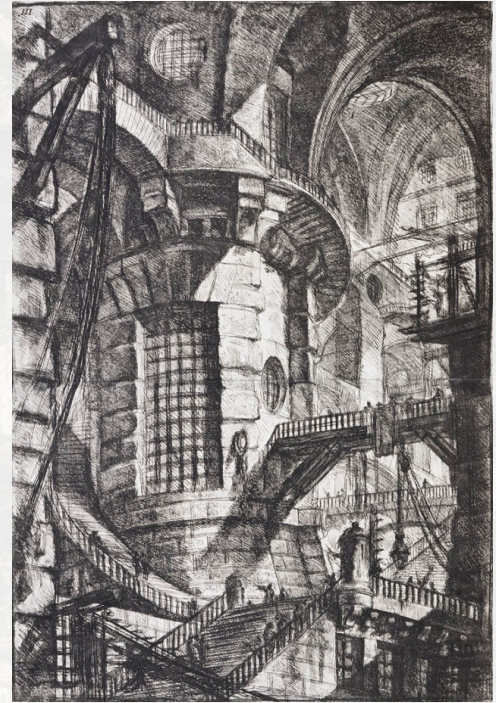
The album contains very good impressions of Piranesi's etchings: this is an early Roman edition corresponding to Hind's edition B (1761 or after), and Robison's second edition (produced in 1761). The *Grotteschi* are in second state (1 plates) or third state (3 plate); the *Carceri* are second edition, second issue with numbering in Roman numerals; The *Trofei di Ottavio Augusto* are present in the first edition. The watermarks -where visible - conform to Robison 35, dating to the early 1760s.

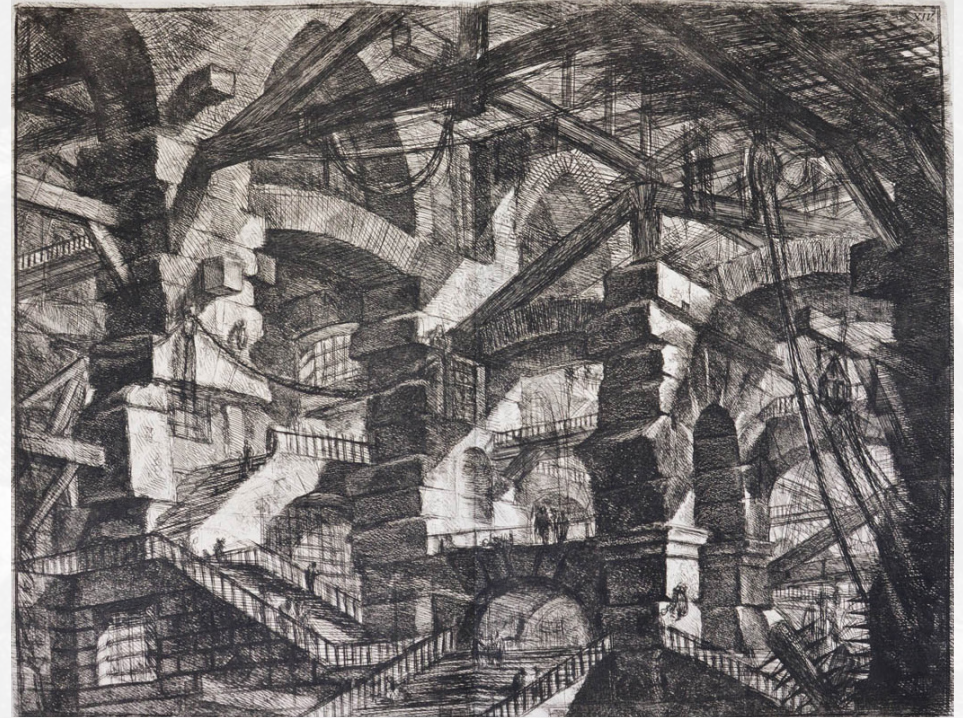
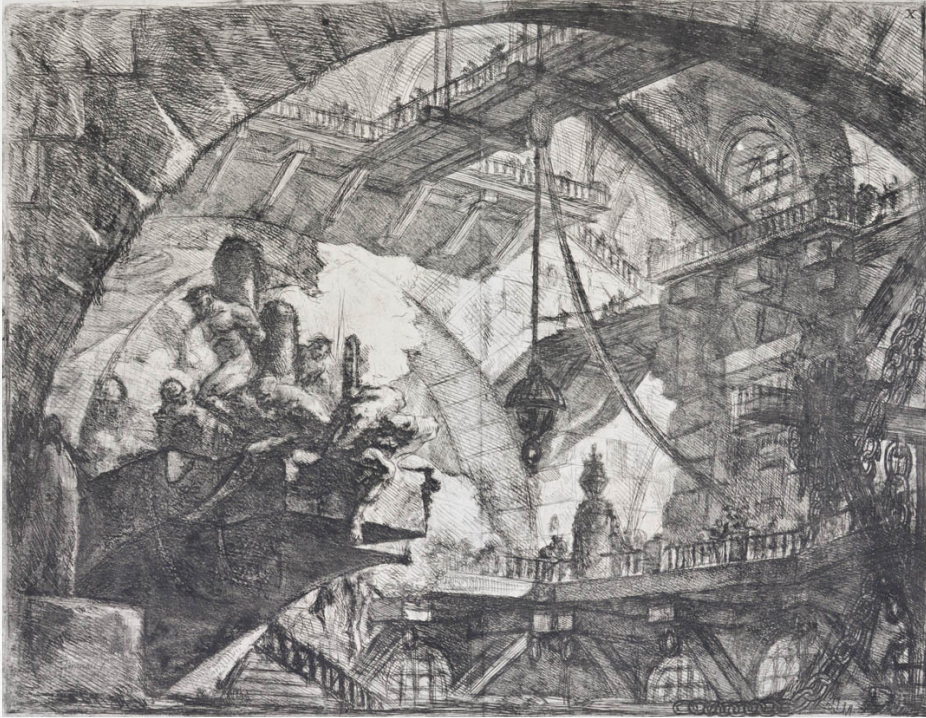
The volume opens with the *Prima Parte* showing imaginary adaptations and reconstructions on classical Roman themes and ranging in scope from designs for a museum of sculpture to the interiors and exteriors of palaces, views of colonnades, architectural ruins and so on. The *Prima Parte*, when first published in Rome in 1743, was the first of Piranesi's collected works and included 12 plates; when forming part of the *Opere Varie*, Piranesi added five plates while removing another. Following these plates are the *Grotteschi*, four fantastic scenes published for the first time in 1750 following Piranesi's return to Venice in the late 1740s. In style and subject, the *Grotteschi* are very much influenced by Tiepolo and his *Capricci* series, however unlike the Venetian master, Piranesi's fantasies suggest an additional coherence of meaning.

The *Carceri* is 'probably the best-known of his works, Piranesi produced 14 unsigned plates, the *Invenzioni capric di carceri* (first issue datable 1749–50), distinguished by an unprecedented imaginative breadth and fluent technique, which derived from his training in both Venice and Rome. These arcane and highly personal works constitute a sequence of brilliant improvisations on the theme of the prison. They are highly disciplined and exploit the mechanics of Baroque stage design to explore new dimensions of architectural expression.

In 1761, having become the leading *vedutista* in Rome with a growing clientele of foreign patrons, Piranesi set up his own printmaking business and showrooms in the Palazzo Tomati on Via Sistina. The reappearance in 1761 of the *Invenzioni capric di carceri*, now entitled simply *Carceri d'invenzione* and issued with two additional plates, marked a significant phase of creative tension in his architectural development. This definitive version, destined to achieve European influence, involved substantial reworking of the plates with stronger tonal contrasts and more specific details of sinister import. Architectural immensity and spatial ambiguity were amplified still further by new structures receding into infinity, epitomizing Edmund Burke's concept of the Sublime.' (*Grove Art Online*, OUP).

The *Trofei di Ottavio Augusto* was intended by Piranesi to be of use to artists, painters and architects but it is of more importance as it serves as the starting point for another major area of his oeuvre, antiquity and archaeology and the achievements of the previous occupants of his adopted city: the Romans. The trophies depicted are the Trophies of Marius, removed from the fountainhead of the *Acqua Giulia* and placed on the Capitol in the late sixteenth century, together with several architectural fragments; Piranesi considered that the trophies had been erected by Augustus Caesar to celebrate his victory at Actium.





Of the *Antichità Romane de Tempi* (which had its name changed to *Alcune Vedute* after 1761 to avoid confusion with the completely different *Antitichità Romane* of 1756, Wilton-Ely writes: 'These exquisite plates, made during Piranesi's travels in Italy 1743-47, may be considered amongst the artist's graphic masterpieces'.

Provenance: André Hachette (bookplate).

Four works in one volume, large folio (53 x 39.5 cm). *Opere varie*: title printed in red and black with engraved vignette (Robison's second issue), *Prima Parte*, SECOND EDITION, SECOND ISSUE, engraved frontispiece, and 16 plates, complete; 10 plates on 5 sheets from the *Opere Varie* [Wilton-Ely 45-50]; Two single plates: *Pianta di ampio magnifico Collegio*: A single plate, third state (of seven). [Robison 25] & *Parte di ampio magnifico Porto*: A single plate, fourth state (of eight). [Robison 26]. These 2 plates are here unnumbered, for later versions of the 1761 issue these plates have numbers added. (see Hind pg. 81); *Grotteschi*: 4 plates. Second or third states, [Robison 21 - 24]. *Carceri*: SECOND EDITION, SECOND ISSUE. double-page engraved title, and 15 double-page plates (numbered II-XVI). *Trofei di Ottaviano Augusto*. FIRST EDITION. Rome: G.G. Salmoni, 1753, title printed in red and black with engraved vignette, and 8 (of 9) unnumbered plates, 4 double-page, lacking one plate (the view of the Castello), title spotted. *Antichità Romane de' Tempi della Republica*. FIRST EDITION, (1748), 30 engraved plates (including 2 titles, dedication, and 2 plates of inscriptions), eighteenth-century half calf, marbled boards, neat repairs to joints and extremities, a very handsome collection.

Robison: *Prima Parte*: 1-3, 5-12, 15-20 (plate 17 replaces plate 4 from first edition, plates 13 & 14 only in first issue); *Grotteschi* 21-24; Single plates 25 & 26; title-Page: 28; *Carceri* 29-44. *Opere Varie*: Focillon nos. 2-13, 17-18, 20-23, and 121-132; Hind pp.78-81 ('later edition B'); *Carceri*: Focillon 24-39; Hind pp. 24-29, 81 ('about 1761'); *Trofei*: Focillon 134, 136-143; Hind p.82-83; *Antichità Romane*: Focillon 41-71; Hind pp.75-76; Wilton-Ely 103-133.

£125,000 [ref: 99164]

8. PIRANESI, GIOVANNI BATTISTA. A Group of Six Views of Rome: Veduta della Basilica, e Piazza di S. Pietro in Vaticano; Veduta della Piazza del Popolo; Veduta della Piazza di Monte Cavallo; Veduta della Piazza Navona sopra le rovine del Circo Agonale (S. Agnese on the Right); Veduta della Piazza della Rotonda; Veduta di Piazza di Spagna.

Rome, c.1778.

1. Veduta della Basilica, e Piazza di S. Pietro in Vaticano. 4th state with the artist's address and price. [H.3 IV; F.787; WE.136]

2. Veduta della Piazza del Popolo. 3rd state with the artist's address and price. [H.14 III; F.794; WE. 141]

3. Veduta della Piazza di Monte Cavallo. 3rd state with the artist's address and price. [H.15 III; F.808; WE.142]

4. Veduta della Piazza Navona sopra le rovine del Circo Agonale (S. Agnese on the right). [H.16 IV; F.806; WE.143]

5. Veduta della Piazza della Rotonda. [H.17 III; F.796; WE.144]

6. Veduta di Piazza di Spagna. [H.18 IV; F.795; WE.154]



Magnificent group of six views of Rome, all from the Rome edition of 'Vedute di Roma', etchings with engraving on laid paper, with central vertical folds. Framed and glazed, overall size: 88.5cm by 66.6cm.

£19,500 [ref: 99396]

9. PIRANESI, GIOVANNI BATTISTA. A Group of Six Views of Rome: Veduta della Dogana di Terra a Piazza di Pietra; Veduta della Piazza di Monte Cavallo; Veduta in prospettiva della gran Fontana dell'Acqua Vergine detta di Trevi Architettura di Nicola Salva; Veduta di Piazza Navona sopra le rovine del Circo Agonale; Veduta della Piazza e Basilica di S. Giovanni in Laterano; Veduta dell'insigne Basilica Vaticana coll'ampio Portico, e Piazza adjacente. Rome, c. 1778.

1. Veduta della Dogana di Terra a Piazza di Pietra. 3rd state with the artist's address and price. [H.32 III; F.821; WE.168]

2. Veduta della Piazza di Monte Cavallo. 1st and only Roman state. 3rd state with the artist's address and price. [H.103 I; F.732; WE.236]

3. Veduta in prospettiva della gran Fontana dell'Acqua Vergine detta a Trevi Architettura di Nicola Salva. 1st and only Roman state. [H.104 I; F.734; WE.237]

4. Veduta di Piazza Navona sopra le rovine del Circo Agonale. 1st and only Roman state. [H.108 I; F.733; WE.241]

5. Veduta della Piazza e Basilica di S. Giovanni in Laterano. 1st and only Roman state. [H.117 I; F.725; WE.250]

6. Veduta dell'insigne Basilica Vaticana coll'ampio Portico, e Piazza adjacente. 1st and only Roman state. [H.120 I; F.720; WE.253]



Magnificent group of six views of Rome, all from the Rome edition of 'Vedute di Roma', etchings with engraving on laid paper, with central vertical folds. Framed and glazed, overall size: 88.5cm by 66.6cm.

£26,000

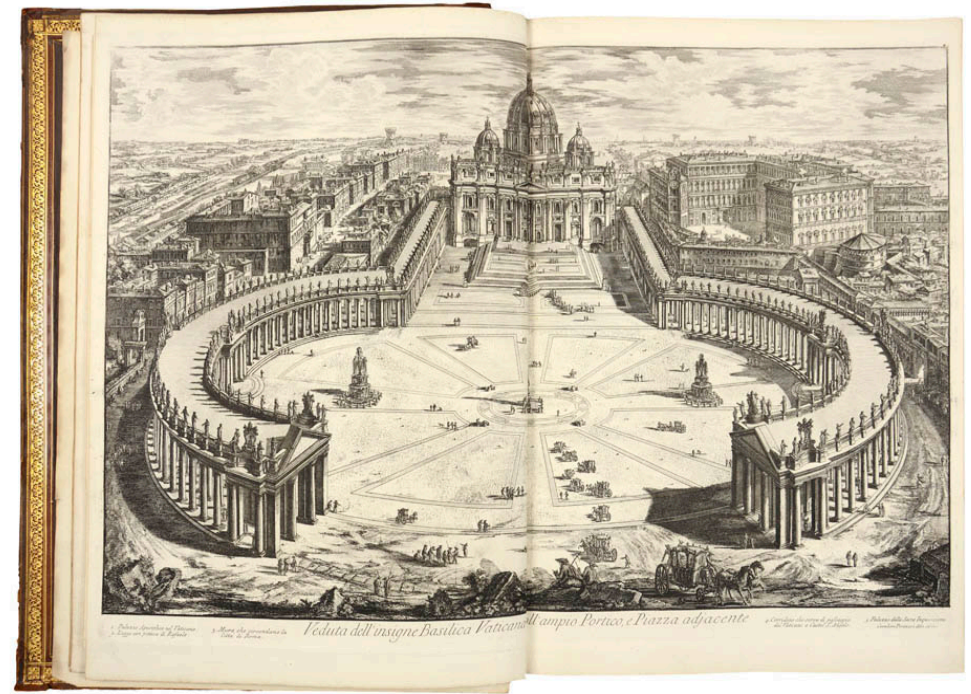
[ref: 99397]

KING OF SWEDEN'S COPY

10. PIRANESI, GIOVANNI BATTISTA. *Vedute di Roma*. [BOUND WITH] PIRANESI, Francesco. *Topografia delle fabbriche scoperte nella città di Pompei*. Rome, circa 1778 and 1785.

A FINE COMPLETE SET, ORIGINALLY FROM THE SWEDISH ROYAL FAMILY, OF THE FINEST ILLUSTRATED BOOK ON ROME AND ONE OF THE VERY GREATEST SERIES OF ENGRAVINGS ON ANY SUBJECT; THE IMAGES STRONG EARLY IMPRESSIONS, CLEAN AND FRESH.

One of the greatest printmakers of the eighteenth century, Piranesi always considered himself an architect. The son of a stonemason and master builder, he received practical training in structural and hydraulic engineering from a maternal uncle who was employed by the Venetian Water Authority, while his brother, a Carthusian monk, fired the aspiring architect with enthusiasm for the history and achievements of the ancient Romans. Piranesi also received a thorough background in perspective construction and stage design. Although he had limited success in attracting architectural commissions, this diverse training served him well in the profession that would establish his fame.



Soon after his arrival in Rome in 1740, Piranesi apprenticed himself briefly to Giuseppe Vasi, the foremost producer of the etched views of Rome that supplied pilgrims, scholars, artists, and tourists with a lasting souvenir of their visit. Quickly mastering the medium of etching, Piranesi found in it an outlet for all his interests, from designing fantastic complexes of buildings that could exist only in dreams, to reconstructing in painstaking detail the aqueduct system of the ancient Romans. The knowledge of ancient building methods demonstrated by Piranesi's archaeological prints allowed him to make a name for himself as an antiquarian. Etching also provided Piranesi with a livelihood, allowing him to turn one of his favorite activities, drawing the ancient and modern buildings of Rome, into a lucrative source of income. By 1747, Piranesi had begun the work for which he is best known, the *Vedute di Roma* (Views of Rome), and he continued to produce plates for the series until the year of his death in 1778.

Piranesi's popular *Vedute* which eclipsed earlier views of Roman landmarks through their dynamic compositions, bold lighting effects, and dramatic presentation, shaped European conceptions to such an extent that Goethe, who had come to know Rome through Piranesi's prints, was somewhat disappointed on his first encounter with the real thing (Metropolitan Museum of Art).



Provenance: Batsford, Booksellers, High Holborn (ticket to front or rear pastedown of both volumes); Johann Gottfried Schramm (bookplate to front pastedown of both volumes). This identifies this title as part of the complete set of Piranesi's works sold by Sotheby's in 2008 (incorrectly attributing the place of printing to Paris). The complete provenance for this set was given by Sotheby's as follows:

1. Gustave III, King of Sweden (The dedicatee of Piranesi's *Antichità Romane*). 2. Queen Sophia Magdalena, widow of Gustavus III by descent. 3. Viscount Strangford, Minister to the Court of Sweden. 4. William Hookham Carpenter, bookseller (see tipped-in letter in vol. 1 of *Le Antichità Romane*). 5. Lord Macdonald, (see printed description in vol. 1 of *Le Antichità Romane*). 6. Mr Williams of Bond Street, bookseller (?), (see second tipped-in letter in vol. 1 of *Le Antichità Romane*). 7. Captain (Thomas) Leyland (his letters tipped-in to vol. 1 of *Le Antichità Romane*). 8. Batsford, Booksellers, High Holborn, their ticket to front or rear pastedown of each volume. 9. Johann Gottfried Schramm, his bookplate to front pastedown of each volume.

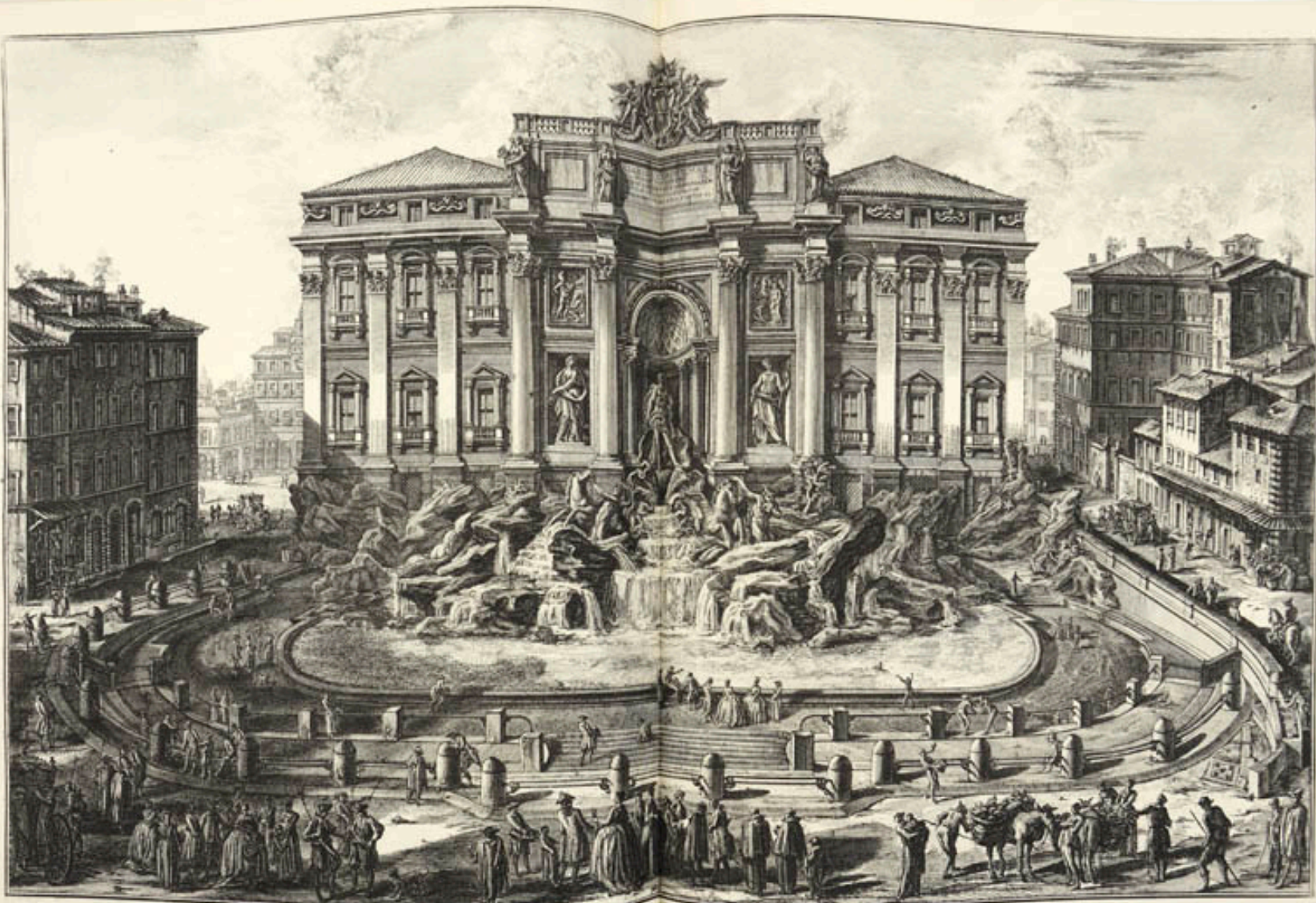
Two works in two volumes, folio (55 x 40 cm. approx.). *Vedute*: the complete suite as listed by Wilton-Ely comprising double-page engraved title, double-page engraved frontispiece, 135 double-page engraved plates (including the 2 plates by Francesco Piranesi listed at the end of Wilton-Ely). The watermarks examined appear to conform to Robison 39, 57, 64 and 67. Plate 243 [Wilton-Ely] with paper flaw to the centre fold lower margin not affecting image. *Pompei*: the complete suite comprising a double-page engraved plate, a large folding plate, and a 6-sheet plan, each sheet large and folding (3 with short marginal tear repaired, 2 touching text). *EXTRA-ILLUSTRATED* with the following plates: *Pianta di Roma e del Campo Marzio* [Wilton-Ely 1008]; *Prospetto interiore del Tempio Vaticano Il Santo Padre...* Vaticano, both of these by Francesco Piranesi. Near contemporary Russia gilt, the covers with broad gilt borders, neatly rebacked, all edges gilt.

A list giving the order of the engravings can be supplied on request.

John Wilton-Ely 134-268 & 1008; cf. Millard , 86.

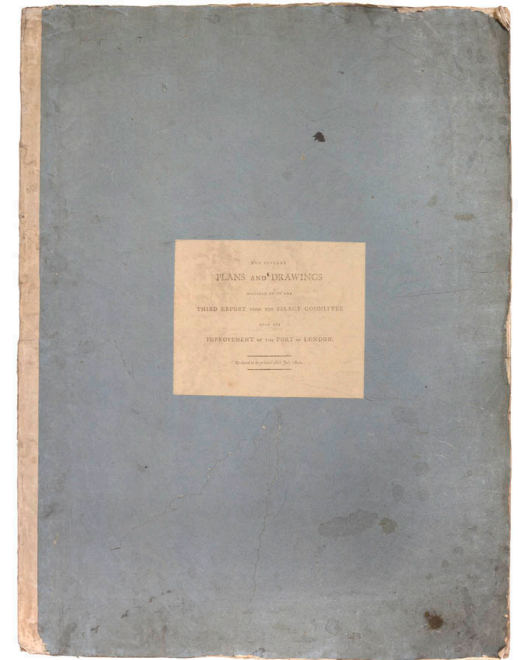
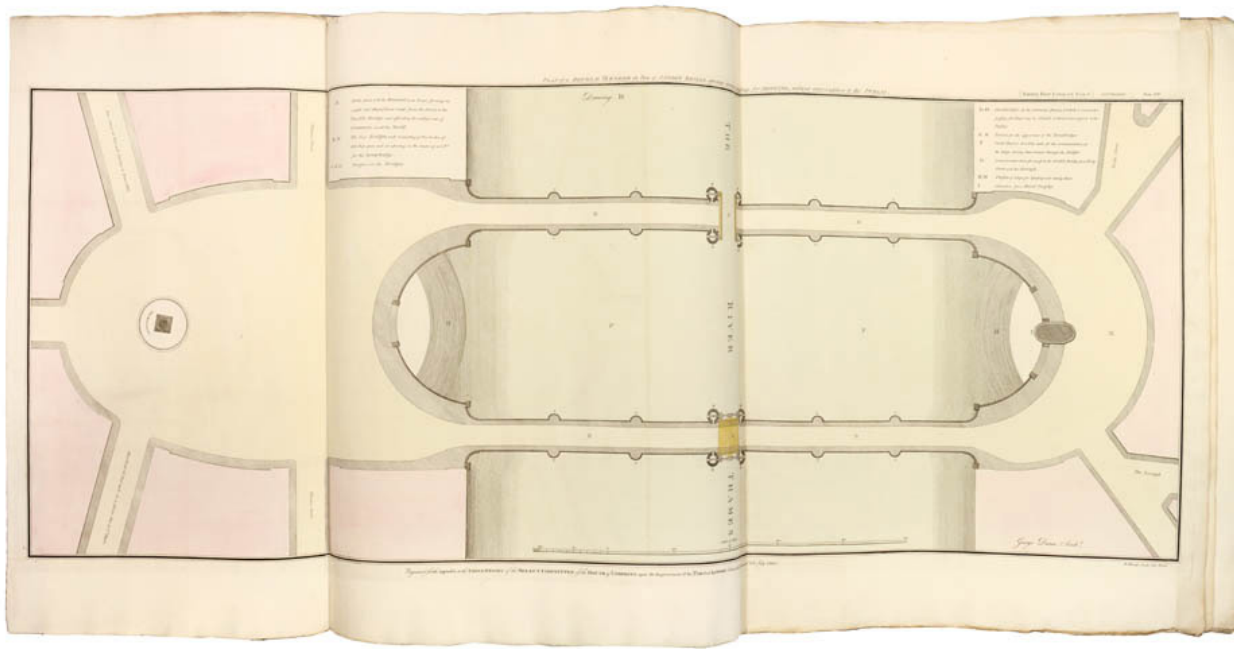


£200,000 [ref: 91267]



Stadler Pinetti P.

Veduta in prospettiva della gran Fontana dell'Assunzione detta di Trevi Architettura di Nicola Salvi.



METROPOLITAN IMPROVEMENTS

11. [PORT OF LONDON]. The Several Plans and Drawings Referred to in the Third Report from the Select Committee upon the Improvement of the Port of London.

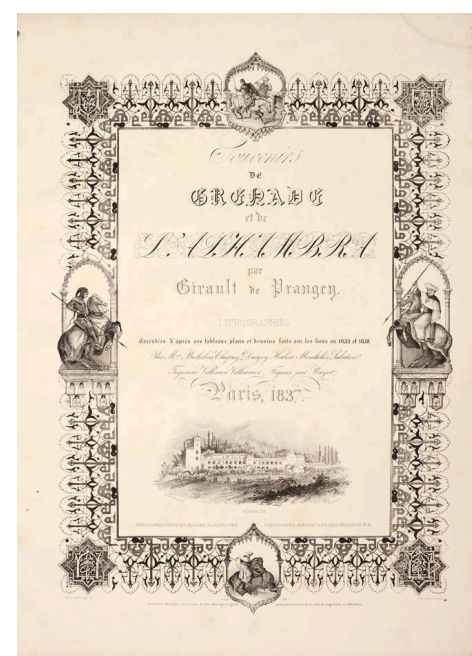
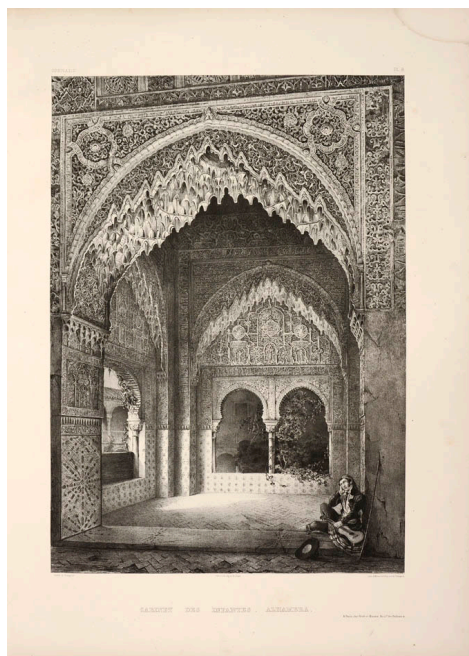
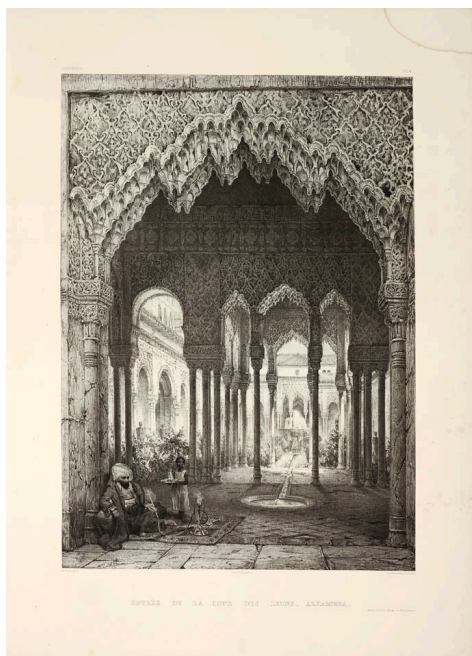
London, Luke Hansard, 28th July, 1800.

These reports were published after a petition from the City for the much needed improvement of the London docks. A committee was then appointed in 1796 and various schemes were proposed. The first report was published in 1796, then in 1799, and finally this one in 1800.

The engravings when opened out extend from 42 inches to as much as 73 inches, for example the plan for Mr Wilson's proposed Cast iron bridge. There are also various impressive designs for bridges and dock-side developments by Telford and Douglas (4 plans), also by Ralph Dodd (6 plans) and George Dance (7 plans) amongst others, all celebrated architects and engineers of the day. There is also a plan of a proposed double bridge at London Bridge, with drawbridges, and a grand area to the north around the Monument, and a smaller semi-circular area to the south. Includes a copy of Sir Christopher Wren's plans for the rebuilding of London after the Great Fire of 1666. A fascinating record of a changing London in the eighteenth and nineteenth centuries.

Large folio, 21 engraved plates, scattered marginal spotting, 6 being hand-coloured, grey wrappers, paper label on upper cover, housed in modern black cloth foldover box with gilt lettered spine.

£2,200 [ref: 95253]



ONE OF THE FINEST RECORDS OF MOORISH SPAIN

12. PRANGEY, GIRAULT DE. *Souvenirs de Grenade et de L'Alhambra...*
Paris, Chez Veith, 1837.

ONE OF THE FINEST RECORDS OF MOORISH SPAIN, THE IMAGES CONTAIN NOT ONLY ARCHITECTURAL DETAILS BUT ALSO FINE PERSPECTIVE VIEWS OF THE COURT-YARDS, GARDENS, AND INTERIORS.

Girault de Prangey trained at the school of art in Langres, his birthplace, and the *Ecole des Beaux Arts* in Paris. He was one of the first artist-travellers to experiment with the daguerrotype. He travelled in Italy, where his strong interest in architectural subjects became evident. On visiting Spain in 1832, he immersed himself in the Moorish art and architecture of Cordoba, Seville and Grenada. When he returned to France, he showed views of the Alhambra and Tunis at the Paris Salon. He would later journey further afield, to Greece, Asia Minor, Palestine and Syria

First edition. Folio (54.5 x 39.5 cm), pictorial lithograph title with wide decorative borders, 10 pages of text within lithograph borders, 2 pages list of plates at end, lithograph frontispiece, and 29 full-page lithographs, small water-stain to upper outer blank margin throughout, original unlettered black morocco-backed cloth boards, lettered in gilt to upper cover within gilt geometric border, pink moiré endpapers, lightly rubbed, edges worn, covers faded.

£5,000

[ref: 95377]

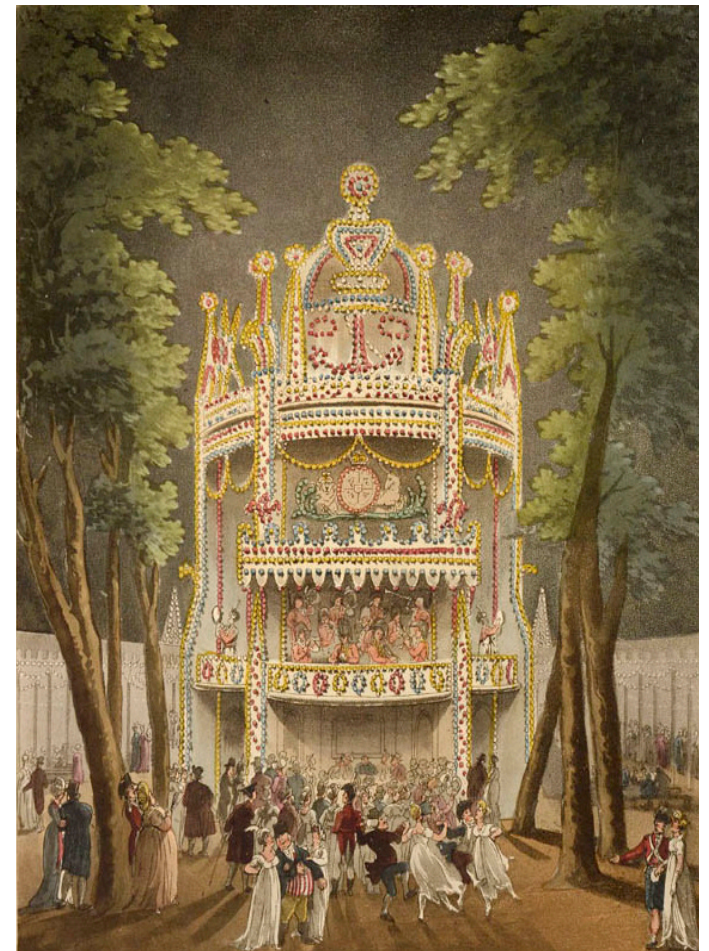
13. PUGIN, AUGUSTUS & ROWLANDSON, THOMAS (ILLUSTRATORS). *The Microcosm of London*. London, R. Ackermann, [1808-1810].

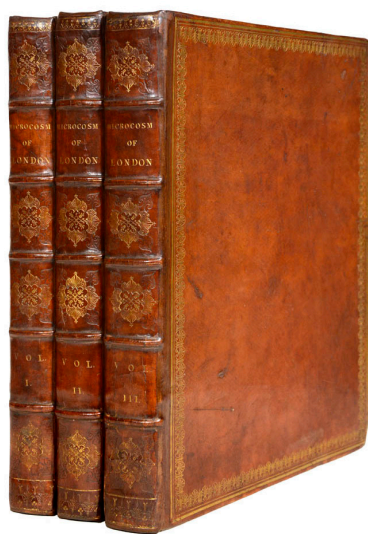
EARLY ISSUE of this brilliantly conceived collaborative work between Pugin and Rowlandson, the former providing the architectural designs, the latter the 'artfully disposed' human figures on the plates. Newgate Chapel with 1801 watermark; other plates watermarked 1807-08. Originally issued in 26 monthly parts.

The *Microcosm* was the first major colour plate book published by the celebrated nineteenth century publisher, Rudolph Ackermann (1764-1834). It originally appeared in monthly parts, usually by subscription, between 1808 and 1810. Each issue cost seven shillings and included four coloured plates. It later appeared in its final bound folio format of three volumes, each containing over thirty full-page hand-coloured aquatints depicting London's principal buildings in the nineteenth century.

The *Microcosm* was a new undertaking in that it treated Regency London pictorially, and ranged over new and ancient buildings and meeting places, capturing the mood of London at the time. Life in London during the Regency era was distinctive for its architecture, literature, fashions, and politics. Socially, it was a combination of two extremes, with extravagance and opulence for the aristocracy with their affluent buildings to the overcrowded slums and poverty endured by the poor. It was an era of economic uncertainty caused by the Napoleonic Wars, and social unrest due to the Industrial Revolution and its introduction of machine-based labour over manual labour. The three volumes are laid out in the form of a dictionary, with the buildings listed alphabetically for ease of reference. From the introduction, Ackermann puts forward his intentions in producing such a work. It is aimed at those inhabitants of London who are either too busy to appreciate the architecture surrounding them, or those who are largely familiar with it, but not in great detail. It would also appeal to visitors to the city for the first time as a source of reference. Two-thirds of the buildings included no longer exist, which adds to its appeal today. These include The Pillory, The Old Bailey, King's Bench Prison, Royal Cockpit in Birdcage Walk, Brooks' Subscription House, India House of Charles Lamb, and King's Mews (now the National Gallery). (University of Reading). Pugin supplied the architectural drawings which have an accuracy and serene beauty which provide the perfect contrast to Rowlandson's figures of the population of London engaged in their everyday life.

'The most magnificent [book] in artistic scope, admirable from its encyclopaedic readiness to guide us through all aspects of life concealing little was the *Microcosm of London*. A good copy of the *Microcosm* is a fine work indeed, first among Ackermann's major books, a notion of all London open to view, the world of poor or rich, wretched or mighty. The London book was a true *Microcosm*: charities, churches, prisons, fairs, courts, markets, theatres, hospitals. The alphabetic order of appearance was more effective than more obvious divisions... for we have them mixed, the book like life' (Franklin).





Provenance: Frederick Seymour Clark (bookplate).

Three volumes, quarto (33.5 x 26.4 cm). Half-titles, wood-engraved titles, engraved dedications, 104 hand-coloured aquatint plates by Bluck, Stadler and others after Pugin and Rowlandson. (Light offsets and a few spots and stains to plates, offsetting to text and some light browning in earlier part, some soiling of plate margins, scattered stains to a few leaves in vol. I, 13 of vol. III creased.) Contemporary diced Russia, covers with gilt-ruled and palmette borders, marbled endpapers and edges, rebaked preserving old spines.

Abbey Scenery 212; Tooley 7; Prideaux pp121-4. Franklin 49-54; Ray 33.

£6,500 [ref: 94252]

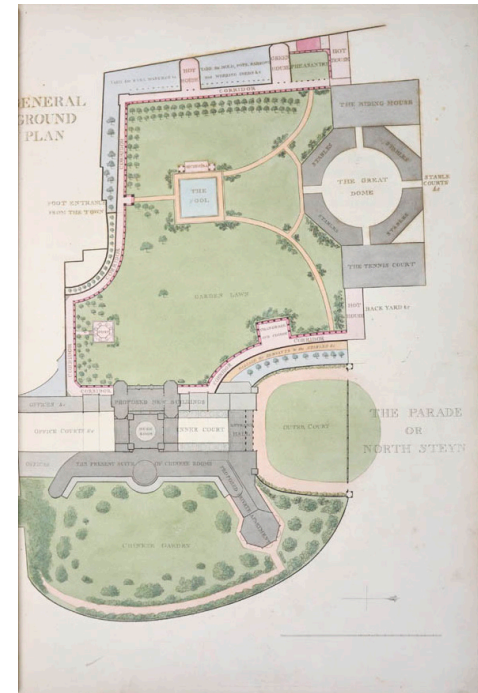
London, For J. C. Stadler, 1808.

The original idea of turning a marine pavilion into an Indian-inspired extravaganza was Repton's, influenced by the vogue for all things Indian inspired by William Hodges' *Views of India* (1786) and William Daniell's *Views of Oriental Scenery* (1795). Repton saw a good business opportunity in publishing his otherwise wasted designs and had them produced by J. C. Stadler, with Stadler bearing the costs. The work was later reissued some seventeen years later to coincide with Nash's final completion of the Pavilion in 1822.

First edition; folio (52.5 x 37 cm); twenty aquatints, comprising uncoloured frontispiece and 8 plates (one tinted sepia plate, seven hand-coloured, including 2 double-page), five with overslips (two of the five with two overslips each), and eleven vignettes (one tinted in sepia and three hand-coloured), two with overslips, some random marks and finger-soiling to some margins, otherwise very good condition; modern quarter morocco over cockerel boards and matching endpapers, very handsome; x, [2], 41 + plates (not paginated).

Abbey Scenery 55; Tooley 396.

H. REPTON.
 ♦ DESIGNS FOR THE PAVILLON AT BRIGHTON





15. REPTON, HUMPHRY. *Observations on the Theory and Practice of Landscape Gardening. Including some remarks on Grecian and Gothic architecture.* London, T. Bensley for J. Taylor, 1803.

AN IMPORTANT WORK WHICH PROVIDES “A GUIDE TO [REPTON’S] APPROACH TO LANDSCAPE DESIGN, WITH EXPLANATIONS OF HIS AIMS AND HIS METHODS OF ACHIEVING THEM IN SPECIFIC INSTANCES”.

The book is a compilation of texts from a number of the Red Books he had composed since his last publication, many of them now lost - those for Balstrode, Corsham, Gayhurst, Shardeloes, and West Wycombe. Several others are now in American collections - those for Armley, Brandesbury, Culford, Ferney, the Royal Fort, Bristol, and Stonelands.

Repton’s Red Books, almost always bound in red morocco, included Repton’s suggestions for ways to make clients’ estates even more beautiful; with a hill removed here, a lake created there, a clump of trees artfully placed... The books were not printed but were manuscripts with the texts, maps, and drawings done by experts at the height of their professions. Each book included a before and after - a watercolour view of the chosen scene after proposed changes had been made, overlaid by a hinged cutout turning the picture back to the original view.

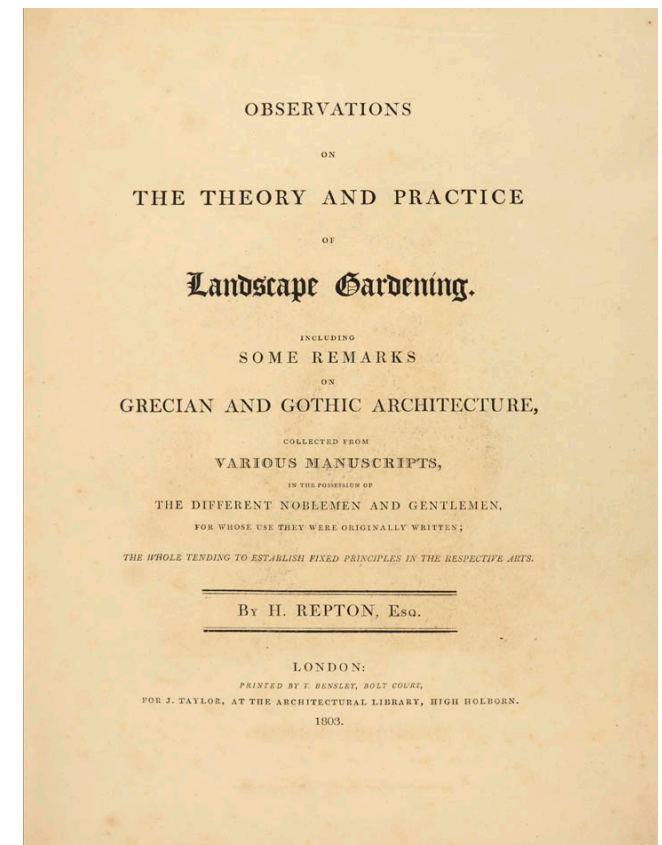
The Red Books formed handsome albums of views for display in the patron’s library, to serve as plans or to record work in progress. But Repton’s work was very expensive: some clients commissioned their surveys for social prestige, but never attempted to put his recommendations into practice.

Repton’s *Observations* is, in effect, a handbook of tricks of the trade, or rather profession, for, unlike Capability Brown, who had usually contracted himself for work, Repton acted only as a consultant and overseer.” - Millard. “The overlays in Repton’s books on landscape gardening, by means of which he showed selected prospects before and after he had turned his hand to them, have caused collectors to treasure his engravings as curiosities, but they are remarkable as well for the evidence of his draughtsmanship”. - Ray.

First edition, 4to. (34 x 27 cm)., stipple-engraved portrait frontispiece, 25 aquatint plates and 2 line-engraved plates, of which 12 are hand-coloured or tinted and 12 plates have overlays, 10 aquatint head and tail pieces and numerous woodcut illustrations in text, 2 of the vignettes with overlays, folding plate at page 208 with tears in image repaired, contemporary half calf, joints and extremities repaired, lightly worn.

Millard, *British Books*, 65 (second edition); *Abbey Scenery* 390; *Berlin Kat.* 3431; Ray 38.

£8,500 [ref: 91546]





WEST WYCOMBE, BUCKINGHAMSHIRE.

London, Published by J. Taylor High Holborn Aug. 5. 1800.



WEST WYCOMBE, BUCKINGHAMSHIRE.



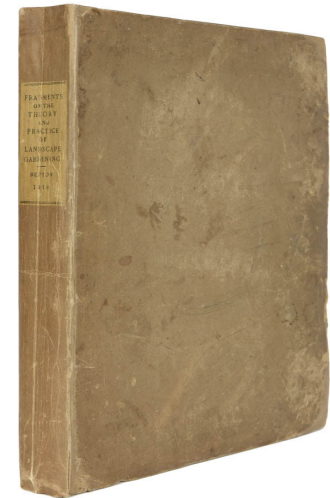
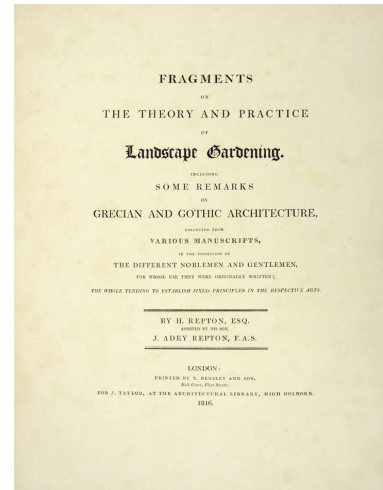
VIEW FROM THE HOUSE AT SHARDELETES

London, Published by J. Taylor High Holborn Aug. 5. 1800.



VIEW FROM THE HOUSE AT SHARDELETES

London, Published by J. Taylor High Holborn Aug. 5. 1800.



16. REPTON, H[UMPHRY]; JOHN ADEY REPTON. *Fragments on the theory and practice of landscape gardening, including some remarks on Grecian and Gothic architecture, collected from various manuscripts, in the possession of the different noblemen and gentlemen, for use they were originally written; the whole tending to establish fixed principles in the respective arts.* London, J. Taylor, 1816.

THE LAST OF REPTON'S CELEBRATED WORKS.

Written after the Prince of Wales had rejected Repton's plans for the Royal Pavilion, *Fragments* was dedicated to the Prince Regent but the book makes no mention of any commission for the prince, rather it serves as a reproach to his manners and morals. *Fragments* focuses on a number of aristocratic landscapes: Cobham, Woburn, Endsleigh, Ashridge, Longleat, and on small commissions such as Ealing Park and White Lodge, which took in views of royal parks. They commemorate a historically minded, public spirited nobility. Other *Fragments* on commissions for a range of clients, from Norfolk squires to Essex merchants, establish a polite consensus around highly detailed plans for gardens. The final *Fragment* on Hare Street incorporates the outlook of "venerable noblemen" such as the Duke of Portland and Viscount Torrington in the view from Repton's own garden:

"To demonstrate the little consequence of quantity or value, when speaking of beauty of scenery, many places have been mentioned, which may perhaps appear too inconsiderable in a work that treats of dukedoms and royal domains: but I wish to evince, that in many cases great effect may be produced by a very contracted quantity of land ... nothing more is necessary than a terrace, or a few shrubs and flowers to form a frame to the picture." (*Fragment XXXVI. Harestreet. Of Quantity and Appropriation*)

Provenance: Earl of Caledon (19th-century armorial bookplate).

First edition. Large 4to., xii, 238 pp., 42 aquatint plates and plans including 21 hand-coloured (3 folding) and 3 tinted, one woodcut, numerous vignettes throughout, 13 plates and 2 vignettes with overlays, with half-title, bound in contemporary drab boards, printed label on spine, some neat restoration to the corners, some slight wear to the boards; all housed in a modern slipcase. 37cm x 30cm.

Abbey Scenery 391.

£16,500 [ref: 92941]



VIEW FROM MY OWN COTTAGE, IN ESSEX.

Engraved by J. Smith del. by J. Russell.



VIEW FROM MY OWN COTTAGE, IN ESSEX.

Engraved by J. Smith del. by J. Russell.



LORD SIDMOUTH'S, IN RICHMOND PARK.

Engraved by J. Russell del. by J. Smith.



LORD SIDMOUTH'S, IN RICHMOND PARK.

Engraved by J. Russell del. by J. Smith.

17. ROSSINI, LUIGI. *Le Antichità Romane, ossia raccolta delle piu interessanti vedute di Roma antica* [WITH] *Le Antichità dei contorni di Roma*. Rome, For the Author [and] Vincenzo Poggioli, 1819-1823 [but 1829] and 1824-6.

AN EXCELLENT SET OF THIS OUTSTANDING COLLECTION OF VIEWS OF ROMAN ANTIQUITIES BY THE FAMOUS ENGRAVER LUIGI ROSSINI.

"The mantle of Piranesi fell on Luigi Rossini... His plates have strength, especially in dealing with masses of dark masonry" (A.M. Hind, *A History of Engraving & Etching*, p.232).

Rossini (1790-1857) trained as an architect in Bologna but after moving to Rome in 1814, his financial situation deteriorated and he was forced to change career and become a professional artist and etcher. His depictions of the monumental aspect of the architecture of Rome, its bridges, pillars, arches and vaults, often overgrown, show echoes of his illustrious predecessor Piranesi.

Le Antichità Romane was produced in collaboration with Bartolomeo Pinelli, who supplied the costumed figures which enliven Rossini's architectonic and archaeological views, and seems to have been first issued in 1823 as titled below the frontispiece ("*Frontespizio delle Antichità Romane. Divise in cento Tavole*"). It was reprinted in 1829 as *Le Antichità Romane, ossia raccolta delle piu interessanti vedute di Roma Antica*, but letterpress title-pages appear elusive for both editions. This copy is uniformly bound with the first edition of Rossini's volume on the Roman countryside.

Two volumes. Landscape folio (54 by 74cm). I. 101 plates by and after Rossini, without letterpress title; II. letterpress title, preface, table of contents, 73 engraved plates; plates bright and clean. Uniform contemporary half vellum gilt, blue marbled boards, spine in six compartments with raised bands, morocco lettering piece, gilt. A fine set. Millard, *Italian*, 116; Berlin Cat. 1917; RIBA, *Early printed books*, 2847

£47,500 [ref: 90176]







RARE PICTORIAL RECORD OF PARIS BEFORE HAUSSMANN'S 'RENOVATION'

18. WYLD, WILLIAM. *Monuments et rues de Paris.*

Paris, G. Englemann for Rittner et Goupil and Susse Freres, 1839.

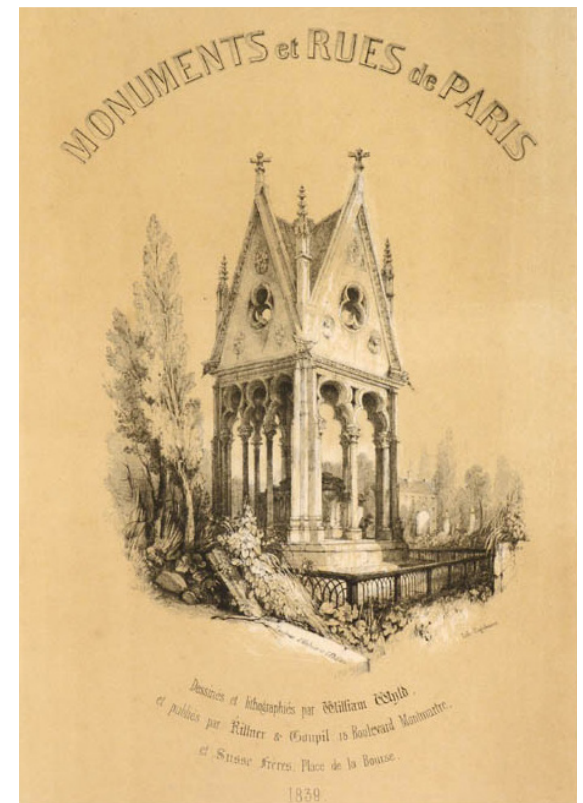
VERY RARE PICTORIAL RECORD OF PARIS, BEFORE THE FRENCH CAPITAL WAS DRASTICALLY REMODELLED BY HAUSSMANN DURING NAPOLEON III'S SECOND EMPIRE.

William Wyld (1806-1889), an English painter and lithographer, set up his studio in Paris in 1834, becoming friends with the French painters Ary Scheffer and Paul Delaroche. His first subjects were fashionable orientalist scenes, however he soon turned to classical architectural, winning a gold medal at the Paris Salon for his two-meter wide canvas 'Venice at Sunrise' in the same year in which he published *Monuments et rues de Paris*.

This series is a compilation of twenty fine views of Paris, showing both architectural features, street scenes and views over the river Seine, as well as a panorama of the city from the cemetery of Père Lachaise. Some of the views, such as the representations of the Palais des Tuileries, the Marché des Innocents or the Pont des Sts Pères, testify to the beauty of these structures which no longer exist.

First edition. Folio (40 x 55 cm). Title, 20 lithographed plates with protective tissues (one missing); slight marginal soiling, light occasional spotting. Publisher's half sheep over cloth, upper cover and flat spine lettered in gilt; rubbed, spine ends restored.

£2,950 [ref: 92994]





19. ZOCCHI, GIUSEPPE. Scelta di XXIV vedute delle principali contrade, piazze, chiese, e palazzi della Città di Firenze.

Florence, Giuseppe Bouchard, 1754.

A COMPLETE SET OF THE FINEST PICTORIAL RECORD OF THE HISTORICAL ARCHITECTURE OF FLORENCE IN THE XVIII CENTURY. IN RED MOROCCO BY DEROME.

Zocchi (1711-1767), a painter, draftsman, and etcher, was the protege of Gerini, who commissioned these prints and also paid for Zocchi's artistic education in Rome, Bologna, and Lombardy. Although he made easel and mural paintings, Zocchi's oeuvre is richest in drawings and prints.

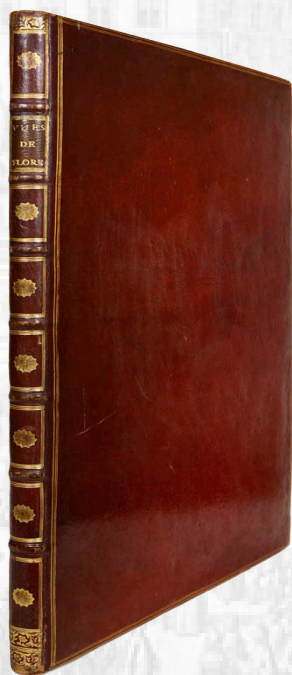
The present series was etched by a team of twelve artists after Zocchi's designs. The four most important squares are shown at times of great festivity, and are most likely the earliest views Zocchi made for this series. Other plates demonstrate various uses of the River Arno, the splendid bridges that cross it, and the great buildings along its shore. The series as a whole presents Florence in a wonderful light, as a city of beautiful architecture with a lively population:

‘Consistently celebrative and accomplished, this collection shows a city striving to maintain a placid and prosperous appearance; Zocchi’s limpid vision, similar to Carlevaris’ and Visentini’s interpretations of Venice, endow the city with cohesion and serenity.’ (Millard)

Provenance: Russian Stroganoff family with XIX century armorial bookplate displaying motto ‘Terram opes patriae sibi nomen.’

Second edition. Folio (58 x 41.5 cm). Double-page engraved allegorical title page, engraved dedication, engraved map, 24 double-page etched and engraved plates numbered I-XXIV, engraved by Corsi, Franceschini, Gabuggiani, Gregori, Papini, Muller, Marieschi, Monaco, Pazzi Pfeffel, Seuter, Sgrilli, Vasi, after drawings by Zocchi. Contemporary red morocco gilt by Derome (ticket to title); small hole (50 mm) to blank outer margin outside plate plate mark of plate VII, tiny area of restoration to verso plate XXIII outside plate mark. Berlin Kat. 2700, Brunet V, 1107.

£37,500 [ref: 94763]





ITEM 19



THE FINEST PICTORIAL RECORD OF TUSCANY IN THE XVIII CENTURY

20. ZOCCHI, GIUSEPPE. *Vedute delle ville, e d'altri loghi della Toscana.*

Florence, Giuseppe Bouchard, 1757.

COMPLETE SET OF THE FINEST PICTORIAL RECORD OF
TUSCANY IN THE XVIII CENTURY. A FINE EXAMPLE.

The third (second Bouchard) edition. The first was published in 1744 and a second (Bouchard's first) in 1754. The fine plates show Tuscan villas set in gardens and the surrounding bucolic landscape. The scenes are enlivened by human and animal activity, often of a humorous nature: a man fights to control his cloak whilst his hat is whisked away by a Tuscan hill-top wind. To the more discerning viewer, the work is a powerful example of political art with the engravings carrying pro-Tuscan, and specifically pro-Florentine, messages.



After the death of Grand Duke Gian Castone in 1737, the duchy devolved to a regency under imperial command, which caused tensions with the local nobility. These views provide a stocktaking of Tuscan villas during this period alongside efforts to balance the differing aims of the Imperial court, the resident government, and the local owners. Thus bridges illustrate the good transportation network of Tuscany; the fortifications in the background demonstrate the security of the land; and the activities of local inhabitants along the shores of the Arno prove their industriousness and the serenity of country life.

Provenance: Emily, Countess of Shelburne, later Marchioness of Lansdowne (1819-1895; book label and ink ownership inscription to title margin).

Landscape folio (390 x 58 cm), etched title and 50 etched and engraved plates of the villas of Tuscany after Zocchi by Piranesi and others, mostly Italian, occasional very minor soiling, contemporary mottled calf, spine gilt, red morocco label, neat repairs to joints and edges.

Millard, Italian Books, 169; Berlin Katalog 2701.



£25,000

[ref: 89706]



ITEM 20



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